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## No. II.

## ENAMEL PORTRAIT ON PORCELAIN.

*The SILVER ISIS MEDAL was presented to Mr. J. HAS-  
LEM, 34 Old Bond Street, for his Enamel Portrait on  
Porcelain.*

IN the large enamel portrait of the Duke of Wellington submitted to the Society, the object has been to combine the force and freedom of an oil-painting with the richness of colour and brilliancy of an enamel; and the following is the way in which this was executed.

An oval wood panel was procured in the first place, and the portrait painted on it in oils. Two colours only were used for this purpose. In the lights the colour was laid on thick and prominent,—in short, it was painted with a considerable *impasto*. From this painting, when it was sufficiently dry, a mould was taken in plaster of Paris; the porcelain clay was pressed into this mould, and a slab, or plate, thereby made, on the surface of which was an exact impression of the original painting on the wood panel. After the slab had been fired and glazed, it was painted with enamel colours, in the way highly finished paintings upon porcelain are usually done, *i. e.* it was first what is called “washed in,” and fired in the enamel kiln, painted over again, and again fired, and so on until it was finished. For this purpose it passed through the enamel kiln five or six times.

This portrait should not be taken as a perfect specimen of a new style; it is only a *first experiment*, and by no means so perfect, as far as the *impasto* is concerned, as it ought to be. In making the slabs in the first instance considerable difficulty was encountered. As is often the

case in making large pieces of porcelain, many were spoiled by breaking and otherwise before one could be got to stand the firing. By the time this was done the mould had lost a good deal of its sharpness. The slab afterwards got too thick a coat of glaze, by which the impasto suffered still further. From these two causes the impasto is not nearly so sharp as was intended; consequently the picture has lost a great deal of that *crispness* which it was anticipated one got up in this way would possess: and probably it has lost from the same cause something in *effect* also.

JOHN HASLEM.

Feb. 12, 1844.

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No. III.

DRAWING ON CHARRED WOOD.

*The SILVER ISIS MEDAL was presented to Mr. J. BELLERBY, of Ball Court, Giltspur Street, for his method of Drawing on Charred Wood.*

MR. BELLERBY was first induced to try the experiment of drawing on charred wood about seven years ago from planing what is termed by cabinet-makers a coal-board, which is used for laying veneers. The coal-board, by being constantly heated, becomes blackened or burned, and requires to be levelled by planing over, in doing which he noticed the rich warm tints that were produced. He, therefore, burned one side of a piece of chesnut, and with small edge-tools made a drawing by cutting and scraping the surface until the requisite lights and shades were produced.